THE BOTTLE SHIPWRIGHT

2001-3

COULD THIS BE THE NEXT GENERATION OF SHIP BOTTLERS ??????????????????. Pictured here is William Moseley, born 6/21/01. To Steve and Amy Moseley , who were at the Con= ference in Detroit. Some of you may remember that she was pregnant at the time. The young lady is Carol Moseley , William's older sister.

Congratulations, Amy and Steve.

And of course ,we all know that Steve is already starting to show them how to build a Ship-in-a bottle. At night he tucks them in bed, and whispers the secret's of how to make the Hinkley hinge, and how to drill holes in the bowsprite.

JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA INC.

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

MEMBERSHIP in the Association is open to any person, regardless of ability as a Ship-in-Bottle builder. For a membership application, please write to the Membership Chairman—Don Hubbard, P. O. Box 180550, Coronado, CA 92178-0550 U.S.A. ANNUAL DUES ARE $ 25.00 per year, for both North American and Overseas members, except for Overseas members wishing to receive The Bottle Shipwright, via First Class Mail. The dues for those members are $28.00 per year. Dues should be sent to Don Hubbard at the above address.

DO NOT SEND CASH. SEND CHECK OR MONEY ORDER ONLY.

ARTICLES & PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the editor at 5075 FREEPORT DRIVE, SPRING HILL, FLORIDA 34606 U.S.A. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material, but the association cannot be held responsible for loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. **WRITTEN AND SIGNED PERMISSION MUST ACCOMPANY ANY MATERIALS SUBMITTED. Articles taken from another publication will not be used without express written permission, from that publication.** A copy of the permission slip to be used appears in each issue of THE BOTTLE SHIPWRIGHT. Anyone submitting materials for publication in The Bottle Shipwright, may make as many photo copies as needed, or obtain additional copies, by sending a S.A.S.E. to the Editor at the address above

DEADLINE for submission is the second month of each quarter.

BACK ISSUES of The Bottle Shipwright are available from SAUL BOBROFF, 31 WASHINGTON STREET, BEVERLY, MA 01915 U.S.A. Cost is $4.00 per issue for North American Members including postage. Overseas members cost is $6.00 per issue. Please send check or money order payable to Saul Bobroff. **BADGES, PATCHES, DECALS,** for the Ships-in –Bottles Association of America are available from RAY HANDWERKER, 5075 FREEPORT DRIVE, SPRING HILL, FL 34606. Please send check or money order payable to RAY HANDWERKER. The 4 inch embroidered patches are $3.00 each. The 3 inch decals with easy peel backing are $1.25 each or 2 for $2.00. The 3 inch metal badge with our emblem is $4.00 each

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FROM THE EDITOR
FROM THE MEMBERS
BOOK REVIEWS

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The Bottle Shipwright

Volume 19. Number 3.

ON THE COVER- The children of Steve and Amy Moseley.

BACK COVER- Conrad Forget article from the Union -News & Sunday Republican.

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THAT IS ALL!

.....ATTENTION ON DECK! THIS IS THE CAPTAIN!!

I would like to thank all of you that called or sent get well cards to me. And while I have not yet gone dancing or entered and foot races, I do feel much better. I would also like to add my thanks to all of you that made special contributions, and added some much needed cash to our treasury. Also a big thank you to those of you that contribute to this journal, with photos, articles and how to tips.

HIT THE BOTTLE Jack 1.

HINTS FOR BETTER PHOTOGRAPHS OF YOUR BOTTLED SHIPS

Photographs are always needed to liven the pages of Bottle Shipwright and to illustrate your own techniques. To help you get quality results we offer the following suggestions:

1. Keep the background light and simple. A pressed white bedsheet or a light colored pull-down shade works well here.

2. Slower films generally have less grain than fast films though this is not a major factor.

3. Reflections can often obscure the model within. *One way to minimize these is to take your picture outdoors on an overcast day.* Bright sunlight is not good for bottle photography as it always creates highlights and also causes the lighter parts of the camera to reflect on the glass.

4. Before clicking the shutter carefully look through the viewfinder to find the reflections. Sometimes you can move or reduce these in size by tilting the bottle slightly backward or forward, or by turning it a bit.

5. Place your camera as close to the subject as possible. If you have a camera with interchangeable lenses and have a long focus (telephoto) lens, try using this. You can often focus closely with these and the distortion is minimized.

6. Take more than one picture using different exposures.

Send Material for the Editor to---- Ray Handwerker
2075 Freeport Drive, Spring Hill, Fl.,34606.
E-Mail-btlshprt @ innet.com.

I am putting out a call for **HELP**, I hope some of you might have the answer to a question that has been plaguing me as I near the completion of my largest SIB diorama so far. I need to know the exact longitude and latitude of the island of **HIGH BARBAREE.** I think it is somewhere in the South Pacific, and when a strange ship approaches, the islanders Chief Tangoroa climbs up to the end of G-Note road and rings the gong. Please drop me a line if you know the cordinates.
Our condolences to the family and friends of Thomas Olmanni a member who passed away.

Now let's refill those bottles.

WELCOME ABOARD NEW MEMBERS.

Brian Frantz, 5601 Whispering Woods Drive, Pace, Florida 32571.
Alan Moltz, 114 Hunter Lane, Newington, Connecticut 06111.
Brent C. Staker, 1718 North 625 East, North Ogdon, Utah 84414.

WELCOME BACK.

Richard Beckwith, 9911 Lockhard Road French Camp, California 95231-9616
Glen A. Rogers, 779 Forest Avenue, Orono, Maine 04433
David Denny, P.O.Box 461, Poulbo, Washington 98370.

ADDRESS CHANGES.

Frank DuMey, 3752 Via El Soreno, Siera Vista, Arizona 85650.
Peter Iverson, 31505 Mountain Loop Hwy. Granite Falls, Washington 98252-8598.
Harry J. Neilan Jr., 468 Main St. Apt 218, Niantic, Connecticut 06357-3105.
John L. Ramsay , 2135 S. Daytona Ave. Flagler Beach, Florida 32136-3951.
If I missed anyone, my apologies, and drop me a line for a correction in the next issue.

THE WISDOM OF THE AGES

There were two Catholic boys, Timothy Murphy and Antonio Secola whose lives paralleled each other in amazing ways. In the same year Timothy was born in Ireland, Antonio was born in Italy. Faithfully they attended parochial school from kindergarten through their Senior year in High School. They took their vows to enter the priesthood early in college, and upon graduation became priests.

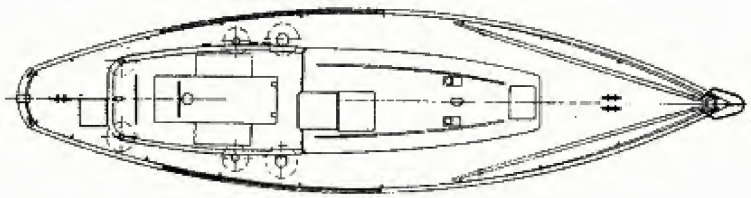
Their careers had come to amaze the world, but it was generally acknowledged that Antonio was just a cut above Timothy in all respects.

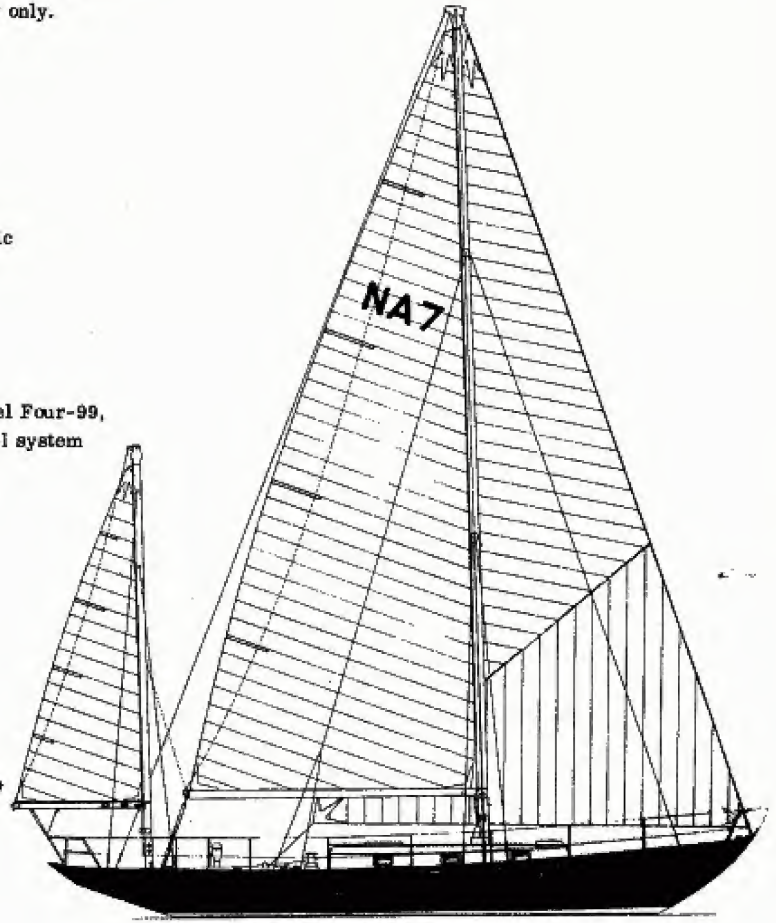
Their rise through the ranks of Bishop, Archbishop, and finally Cardinal was meteoric to say the least, and the Catholic world knew that when the present Pope died, it would be either Timothy or Antonio who would become the next Pope.

In time the Pope did die, and the College of Cardinals went to work. In less time than anyone expected, smoke rose from the chimney and the world waited to see who they had chosen. The world, Catholic, Protestant, and secular was surprised to learn that Timothy Murphy had been elected Pope. Antonio was beyond surprise, he was devastated because, even with all Timothy's giftedness, Antonio knew he was the better qualified. With gall that shocked the Cardinals, Antonio asked for a private session with them in which he candidly asked, "Why Timothy?' After a long silence one old Cardinal took pity on the bewildered Antonio and rose to reply, "We knew you were the better of the two, but we just could not bear the thought of the leader of the Roman Catholic Church being called Pope Secola".

30' WATERLINE YAWL, MK 2

Purpose	Training of midshipmen. Special nature of this boat
Capacity	restricts its issue to U.S. Naval Academy only.
Crew	9 men
Length overall	44'-1", length LWL—30'-0"
Beam	11'-0" maximum
Draft	6'-0" loaded
Full load displacement	25,880 lbs (including 9 crew)
Hoisting weight	23,931 lbs
Hoisted by	Slings
Construction	Round bottom, fiberglass reinforced plastic
Speed	
Fuel capacity	40 gallons
Range	
NavShips Drawing No.	YAWL30MK2-145-2089545
Stock No.	1940-980-7362
Engine details	1 Diesel, 30 HP, Westerbeke Corp., Model Four-99, 25 HP at 1,350 r.p.m., 12 volt electrical system
Propeller	1 16" D by 12" P by 1" bore, rh rotation





BOOKS

BY

Francis J. Skurka

THE ART OF RIGGING
By George Biddlecombe.

In the last issue, the book " Shipmodels, How to Build Them " by Charles G. Davis was reviewed and it was noted that a detailed rigging plan was not provided because of space limitations and the amount of detail required.

This book " The Art of Rigging " is recommended as a companion reference book because of the highly detailed information provided as to the rigging of any and all types of sailing vessels, using rope rather than wire and where " All Aloft" was wood and hemp. THis soft covered, 8½"x 11¼" reprint has 192 pages and was originally developed from David Steel's " Element and Practice of Seamanship", published in London, England in 1794. Who wrote- " There is no one undeviating mode which is pursued in the progressing rigging of ships". As years passed, many improvements were made in rigging and in 1848, Charles Wilson of Norie and Wilson, book publishers and chart sellers, decided to issue a new updated book " The Art of Rigging" and gave the task to Capt. George Biddlecombe , a well known Merchant Mariner and later Master in the Royal Navy. The present addition is a copy of the original with additions by Capt. Ernest H. Pentecost RNR and well known " Cunarder " , Mr. Malcolm B. Stone of Boston and Mr. William E. Northey of Salem. Aided in the re-publication.

Because of the complexity of ship rigging and in order to simplify the content, the author divided the material into five parts. The first, is an alphabetical explanation (Glossary) of terms and phrases used in rigging.

The second part provides directions for the performance of operations incidental to rigging and preparing it on shore with a table of the comparative strength of rope and chain. Part three contains the progressive method of rigging. This term is applied to delineate the subject, starting with the bowsprite, spritsail yard and working aft to the fore main and mizzen masts and then to the rest of the standing and miscellaneous rigging.

The fourth part describes the reeving of the running rigging and bending on sails. This section also shows how to rig brigs, yachts and small vessels.

The fifth and last section comprises tables, quantities and dimensions of the standing and running rigging of ships, brigs, fore and aft schooners and cutters; with the types, sizes and number of blocks, hearts, deadeyes and other fittings.

This Dover edition, first published in 1990, is an unabridged republication of the edition published by the Marine Research Society of Salem, Mass. in 1925. There are over 17 plates of ship rigging which are highly and clearly detailed.

This book is worth the price, just for the definitions alone and belongs in any serious modelers reference library.

The book costs $8.95 plus $5.00 shipping and handling from Dover Publications Inc. 31 East 2nd. Street, Mineola, N.Y. 11501-3582.

The Quasimodo Story -continued

The very next day, another little man came to Notre Dame to see Quasimodo. At first, Quasimodo was in shock. This man looked exactly like the man from the previous day, a little man with no arms. The little man said that he was the identical twin brother of the man who had fallen to his death the day before. He had come to fulfill his family's wish to be the new bell ringer of Notre Dame. Still in shock, Quasimodo asked the little man if he could ring the bell as beautifully as his brother. With that, the little man runs across the belfry, towards the bell. Unfortunately, as his brother did the day before, the man trips, misses the bell, and falls five stories to his death. Quasimodo rushes down the five stories to find a crowd already gathered around the limp body. One person in the crowd asked "Quasimodo, who is this man?". Quasimodo replied, "I don't know his name....but he's a dead ringer for his brother".

MODELER'S LEXICON BY F.J. SKURKA

BOOM OUT : To extend the corner of a sail with a spar.

BOOM CRADLE : A support on deck into which a boom is lowered and secured when not in use, or secured for sea.

BOOM CLAW : A u-shaped metal fitting secured to the underside of a boom to which a block is attached.

BOOM TACKLE : A tackle leading foreward from the end of the boom of a fore and aft sail, which serves to steady the spar when running before the wind ; has been called a " kicking strap " and more commonly a vang.

BOOM CRUTCH : A temporary support for the boom of small fore and aft sailing vessels which holds the boom secure when the sail is lowered and the boom is not in use.

BOOM FORESAIL : Any triangular sail which is set in front of a mast and which has its bottom edge extended and supported by a boom.

BOOM GALLOWS : A horizonal bar, supported by two vertical posts toward the stern of a sailing boat on which the boom rests when not in use.

BOOM GUYS : A system of ropes and blocks controlling the boom of a spanker sail. The spanker was used on wooden sailing ships set on the last mast when the weather was good and the wind was blowing from behind. The spanker was attached to a boom.

BOOM HORSE : A metal cap with a large ring fitted over the tip of a boom, providing a place to secure the sheet block controlling the boom.

BOOMKIN : A short spar extending over the side of a vessel to which overhanging sail sheets are attached. There are two kinds, on either side of the vessel or aft of the stern.

BOOM SCISSORS : Two pieces of wood joined to form an "X" which is used to support a boom when not in use. Found in small sailing craft only and can be collapsed for stowage.

BOOM STAYS : Lines and fittings which secure the end of a boom and hold it in place.

BONNET : An additional strip of canvas laced originally to the foot of fore and aft sails and courses (sails set on the lower yards of a square rigged ship) to increase sail area.

BOSS; BOSS PLATE : The swelling portion of a ship's hull around the propeller shaft. A plate curved to fit the swelling part of the hull due to the emerging of the propeller tail shaft; also the rounding hub of the propeller.

BOTH SHEETS AFT : The sheets are the lines of a ship which control the sails and when a square rigged ship is sailing with the wind (before the wind) blowing directly from behind, the sheets of the sails are both pulled to the rear of the ship. This means the ship is sailing with the wind blowing from behind.

BOSUN : Also Boatswain; the person or warrant officer in charge of sails, rigging, anchors, cables and all deck gear, who has direct charge of the deck crew and all work on deck and the daily work of the crew under the executive officer or chief mate.

SPINDRIFT BY F.J. SKURKA

Starting in September , this year, night time visitors to the waterfront of Philadelphia, Pennsylvania and Camden, New Jersey will see the entire outline of the Battleship " New Jersey " lit up with special lights, designed for the ship by a New York Company. The 887 foot ship is being restored and converted to a floating Museum on Camden's waterfront and will be open for public tours after Labor Day.

The " Point Class " cutters of the U.S.Coast Guard, will be all gone from from service, by the end of the year. A 30 year era will end, as the last of these cutters will be de-commissioned and replaced with new, modern 87-foot vessels. Many of the " Points " were transferred to friendly nations. These 82-foot boats were extremely well built and the engines very simple to maintain. The 53 boats were built from 1960 through 1970 and were designed for search and rescue close to shore. They had a maximum speed of 22 knots, a range of about 1500 miles and were seaworthy in seas of 6-foot swells.

Because they could manage seas much higher, they were employed in a wide variety of operations. With a crew of 10-11, they could be a rough ride, bouncing back quickly, which prompted the Navy to use them for patrol operations in Viet Nam and for search and rescue of downed pilots and stranded sailors. In June 1965 , 17 " Points " were deployed in operation " Market Time " to intercept Viet Cong smugglers moving supplies and arms along the coast and waterways. After a few weeks, the "Point Orient " took fire and the traditional white coat of paint was changed to grey or dark green. In late 1960, nine more of these ships were added to the operation. In the U.S., 35 " Points " continued to do patrol and rescue work until 1990, when they began to be replaced.

The new cutters have a more stable ride, a larger berthing area for a mixed gender crew, a bigger wheel and chart house with electronic charting, advanced electronics and a stern launch and recovery capability with an inboard aluminum boat. The "Point " class cutters will be long remembered and make fine looking models.

From 3 Sept. 1939 to 5 May 1945, German U-Boats sank a total of 2603 allied and neutral merchant ships amounting to 13.57 million tons, over 90 % were sunk in Atlantic and Caribbean Waters; hence the phrase " Battle of the Atlantic". U-Boats also sank 175 Allied warships and auxiliaries.

Jane's NAval History of WW II states that a total of 5200 vessels of 22 million gross tons were lost and approximately two-thirds were claimed by Submarines. Over 63,000 seamen lost their lives. The total number of U-Boats commissioned between 1939-1945 was 1,150 of which 781 were lost, 215 were scuttled by germans at wars end and 156 surrendered. The total personnel for the U-Boat service was about 40,000 of whom 28,000 died and about 5,000 were taken prisoner.

The flag at half staff (half mast) comes from an old Naval Ritual which originally had nothing to do with death. In the old days, when a ship lost a battle, the crew was obliged to fly the victor's pennant from the mast head.

To make room for it , the losing Captain ordered his own flag to be lowered halfway or half mast. By implication and custom this gesture of respect was also a symbol of loss and even after the custom faded, some Captains would dip their flag to a passing ship as a sign of respect. Today this means a sign to honor the dead.

POLITICALLY CORRECT WAYS OF SAYING SOMEONE'S STUPID.

Receiver is off the hook.
Somewhere in the world there is a village deprived of an idiot.
6. Has a vacancy at the gray matter hotel.
Emperor of planet Duh.

THE MULTI-CONDUCTOR WIRE - A VERSATILE RESOURCE

By Richard A. Finney

When I was building and bottling my heavy cruiser "Tuscaloosa" I began having difficulties with my single control thread. After entering the hollowed-out upper hull on the fantail and leading forward toward the exit hole, the thread began rubbing against the two dowels that were holding the upper and lower hulls together. Fearing that friction would impede the raising of the masts once the two halves were glued together inside the bottle, I began looking for a remedy.

My eye fell on a 50-foot reel of four-conductor telephone wire that I had bought once at the Radio Shack for purposes that I no longer remember. The wire is round in cross section, measures1/8" in outside diameter, and consists of a rubbery tube with four individual conductors running inside it. Each of these conductors consists of a single copper wire with its own plastic insulating sheath. This sheath served my purpose.

Cutting a short length of the telephone wire, stripping out one of the four conductors, and peeling off its plastic sheath, I now had a low-friction conduit that I could glue inside the upper-hull cavity and through which I could run my control thread. It worked perfectly, and I have since used these plastic sheaths whenever I had the problem of running thread through tight quarters.

Then I began to find other uses for the sheath. This material is hard, perfectly round in cross section, 1/32" in outside diameter, and large enough internally to accommodate thread or wire. I discovered it made good gun barrels, depth charges, propeller shaft bushings, and windlass barrels. More recently I have been able to make serviceable rigging blocks out of it.

The outer rubbery tube can be used to make what I modestly call the "Finney hinge." I mark the points on the deck where the masts are to touch, and drill 1/8" holes all the way through the upper hull (or through the entire hull if I am building a waterline model). I cut a piece of the rubbery tube about four inches long, force it down through the hole until it emerges at the bottom, and then pull from the bottom until there is about a half inch left above the deck. I put a touch of cyano on the butt end of the mast and push it about 1/32" of the way into the rubbery tube. Then, using a very sharp razor blade, I slice through the rubbery tube from bow to stern just below the butt end of the mast, leaving only a shred of it to serve as the hinge. I now apply a little cyano to the rubbery tube, pull it into the hull until only about 1/32" remains about the deck level, and trim it off at the bottom. The mast can now be laid back. When it returns to the vertical position, the slice is barely visible.

The 1/32" of the rubbery tube that remains above deck level can be painted an off white and represent the mast coat.

I hope this is good news and that I have not just reinvented the wheel. The bad news is that Radio Shack doesn't seem to stock this particular four-conductor wire any more. They do have a four-conductor wire, but it is ovoid in cross section. As a substitute I have made do with a two-conductor audio cable that is round and 1/8" in outside diameter. The conductors are multi-strand wire, but at least they have the useful plastic sheathing

Letters from the members

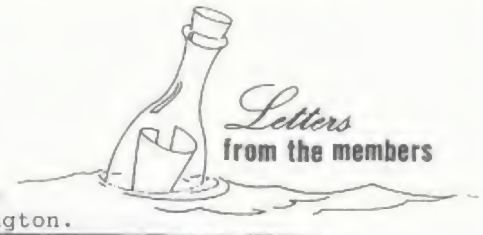
With this issue we welcome three new members to the crew. Brain Frantz, of Pace, Florida has built two SIB's so far, and has an interest in all aspects of sailing and Naval history. Alan Moltz, of Newington, Connecticut has not mentioned any experience. And finally Brent C. Staker, of North Ogdon,Utah, has made one from a kit and four from scratch, he is working on number five as this goes to press. We also welcome back Glen A. Rogers, of Orono, Maine, and David Denny, of Poulbo, Washington. Welcome aboard gentlemen, and remember that this is your journal. It is about you, what you do and how you do it. If you have an idea or a tip on how to, maybe a different method for doing something, a question or you need help. Send it in we will try to help. We also enjoy putting photos of your work in the journal, along with the article you might be considering writing.

The photo below was sent in by Herb Manley, a long time member from Vernon, Connecticut. It is the first Sib completed by his 7 year old granddaughter "Rylee" The model is a basic Sloop, painted a lovely pink (pink being her favorite color) with a red stripe. She picked out the bottle (a 1 liter square wine decanter, she painted the hull after sanding and drilling holes where needed in the hull) She named the ship Rylee, and there is a lighthouse in the rear corner of the bottle with the date it was completed. She also brought it to show and tell in her school where it was a big hit with her classmates. Well Done Rylee, a very find model. Thanks Herb.

Gentlemen , we need more young people to get involved in this art.

And here is a photo of one of Herb Manley's own works, a fully rigged ship in a one gallon laboratory bottle. Thanks again Herb. I think you might have a little competition from Rylee.

The photo below was sent in by Shawn Olson of Spencerville, Ontario, Canada. It is a four masted coastal schooner in a 40 oz. Wiser's Gin bottle. The plans (slightly modified, came from Don Hubbard's 1st Edition book). The length of the ship is5.6 inches and the height is 2.7 inches. the sea is latex glazing putty tinted and painted with acrylics. The stand is Cedar. (and there is a Turks Head Knot on the neck, which was cut off when the photo was taken) BeautifuI work , Shawn. I'am looking forward to the photos you mentioned of your next Sib. Thank you.



The photos below were taken by Joe Barr at the Dosin Museum in Detroit Mi. during the Sibaa Conference 2001.

Below left. A 13th Century "Cog" built by Jack Arnold of Kerville Texas.

Below Right, Lightship Huron & Lighthouse built by Robert Frederick, Seattle Washington.

Left middle Schooner John B. Prescott. built by Chris Nair India.

Bottom Left. Steamer White Swan. built by Jim Beckman N.Muskegan. Michigan

Above Left. C.L.(Don) Bradley with his River Steamer the " Cotton Blossom" which is made completely from glue stiffened thread.
Above Right. A U.S.Gunship built by Chuck Nichols of Toledo Ohio.
Below. The Steamer "Adoration" built by Thomas Lemon of Northville, Michigan. The photos were taken by Joe Barr at the Dosin Museum Sibaa Conference 2001.

NOTES FROM THE MEMBERSHIP CHAIRMAN

by

Don Hubbard

A special thanks to Bob Stetson of Connecticut and Alan Campbell of Houston, Texas, for their very substantial special contributions to our Association and thanks to all the rest of you who have added a few dollars here and there to assist us. Our transition to first class mail has cost us some extra dollars, but as most of you can attest, the rapid delivery of the newsletter more than makes up for it.

As an aside, Alan Campbell's letter also describes his freak accident in Charleston. Alan is in the merchant marine, and while undocking the ship en route to South Africa something went wrong when taking in the stern lines. Both of his legs were broken and he was sent to the hospital and left ashore when the ship pulled out. Bad enough, but all his SIB tools and materials were on the ship, just at a time when he could use them. The ship won't be back until about the time he is ready to go home to Texas for further rehabilitation, so he is making do with Gil Charbonneau's great ship-in-bottle video (see advertisement in this issue) and the book, SHIP MODELS IN GLASS, which was reviewed in Bottle Shipwright, 2001-1. Get well Alan.

Here is a web page which will be of interest to all of you. WWW.SDJONES.NET/FOLK ART. This lady collects bottled whimseys as well as bottled ships and her web page shows a wonderful array of all types of bottled objects. Take a look. I think you will be as impressed as I was.

We receive a variety of newsletters from other organizations, and I always keep an eye out for useful information which I can pass along. One of these enjoyable papers is Chips and Quips, the newsletter of the Penn. Delaware Valley Wood Carvers, edited by Bill Johnston, who is also a long time member of our Association. This tip is just a small item, but it might come in handy one day. When carving a hard piece of wood, spray it with a mixture of ½ water and ½ alcohol and it will cut much easier.

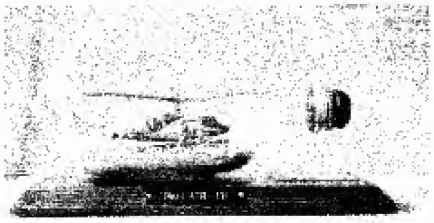
Jack Hinkley, our president, is recovering nicely from his recent hip operation and should be out there running with the track team shortly. He reports that the new hip is a great improvement over the old, tattered, natural one. We wish him all the best in his recovery.

I am working with new member Brian Frantz on a SIB web page. It will come in two sections. One section will contain general information about SIB and our Association, and a second part, accessible only with a password, will have special material for our members (plans, techniques,

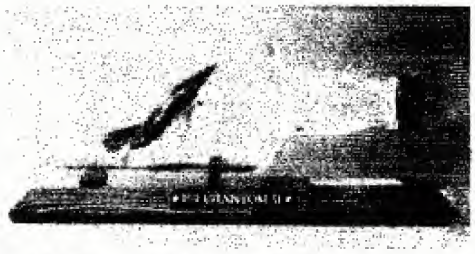
Never eat at a restaurant where the cook is skinny!

etc.) This section will require paid up membership dues for access. The password will be changed periodically so there will be no free rides if someone leaves the fold. The free section will be a great incentive for browsers to join our Association and will contain a membership applications as well a simple stuff like SIB history and the location of museums where SIB can be seen. This is the 21st century, and like it or not, web pages are both here to stay and very important for organizations like our own. The reason Brian is doing this is because he searched for two years before finding out about us on the web. As this is going on I am going to try to compile a group e-mail address file. This way I will be able to send out the news about our site to all of you who have access to the internet. We already have a ship-in-bottle e-group where messages can be sent and received, but not all of you have joined that effort. You can do so by sending a message to shipsinbottles-subscribe@egroups.com. It's a great group, but if you don't like the group you can unsubscribe by sending an email to: shipsinbottles-unsubscribe@egroups.com.

Our member, Bill Weiser of Florence, Oregon, has written a book entitled, **BOTTLE UP: The Art of Building an Airplane in a Bottle** and is out scouting for a publisher. It sounds like a terrific book and one needed by the bottling society. He sent the below photos of a helicopter in a bottle and an F4 Phantom Jet. I wish him the very best in placing the book and want to go on record with a request to buy one of the first copies. Good luck Bill!

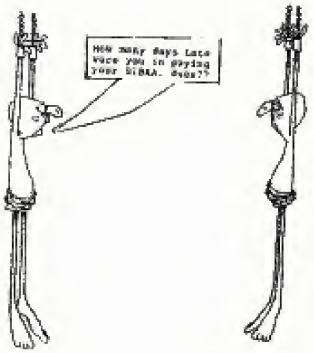


Bell HU-1 Helicopter



McDonnell Douglas F-4 Phantom

Both by Bill Weiser



Adios, Don

THE BEST OF BOTTLE SHIPWRIGHT

Edited by Don Hubbard, AssociateEditor

A FASIER METHOD OF MAKING CLOTH SAILS

by Heiner Sultze (Rose des Vents, 1982 - French forerunner of Bottle Shipwright)

Having read the article by Jack Hinkley (Sails of Cloth), I must say I admire his time-consuming work and patience. But I am not so patient, and since I sell a lot of my ships-in-bottles I think nobody is willing to pay for the many hours we all put into our hobby. Therefore, if someone is making models for sale and not for his own pleasure, I have developed a faster method of making cloth sails.

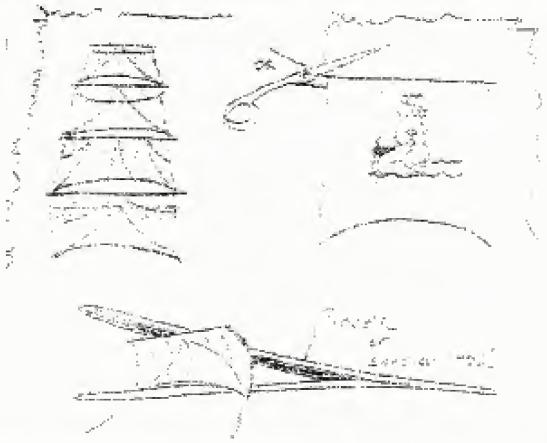
1. Take a not-to-thick piece of cloth, shirt, hanky, whatever you have to hand. Mix I part clear boat varnish with 2 parts of thinner and add some stain if you want brown sails. Put your cloth into that mixture until it is completely wet and hang it out on a clothes line to dry.

2. Draw the pattern of the sails of one mast onto the now rather stiff, paperlike fabric. If you like you can add seams, clewlines, footropes etc. Even elaborate paintings are now possible. Only one thing is important - use a waterproof felt tip pen with a very fine tip. If you use normal felt tip pen and you try to glue the sails to the yard or boom these lines will blur and you will have to start again. Cutting is now possible and the edges will not fray.

3. Before glueing the sails to the yards, glue the sheets to the edges of the sail and fold the sail a little, or stick between an open pineette while the cem ent sets.The dry sail will have a nice billow that remains - even after the passage through the bottleneck.

Conclusion:

This method is a bit messy, with all the cement on your fingers, but it works and saves you a bit of time. And forget paper sails. Like Jack Hinkley, I've never tried paper sails.



An adult is someone who has stopped growing, except in the middle.

MODELLING THE TURKISH MAHOVNA

by Chris Nair, Jabalporr, India

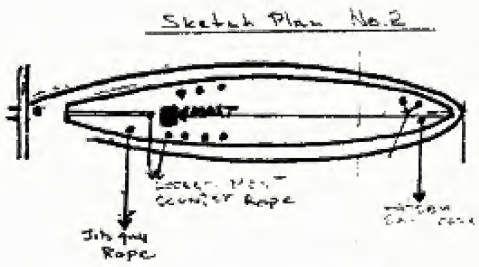
Leafing through an ancient National Geographic dealing with the land of Turkey, I came across pictures of this interesting hybrid, the TURKISH MAHOVNA, A sailing barge, which by it's hull shape and sheer are distinctively Arab and the jib gives her a European look. The sails are brownish canvas and the lateen sail is laced to the counter -weighted yard. It looked very impressive in the pictures and I decided to build one in a one liter jar. I took as a guide the picture from "Sailing Ships and Sailing Craft" by Goldsmith end Carter (Hemlyn).

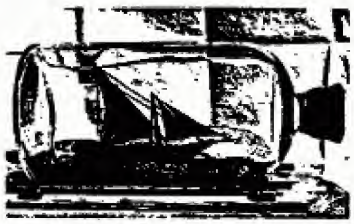
Since the basic hull shape is almost like an Arab dhow - which I have seen by the hundreds in Bombay and the West coast of India -the vessel and how I wanted her to appear later on was very clear in my mind. A simple plan was drawn up and I got down to carving the hull from a of teak. The stump mast was square pine with a dowel embedded whilst bowsprit and lateen yard (two pieces bound together) where of thin bamboo. The counter-weight was a piece of wood stained brown.The lateen yard was then clove hitched end bound to the mast. In sketch/plan 2 I have given the exact location for mast and the holes to be drilled to take the rigging. For the erection of the lateen sail, a gentle amount of pull to threads A B and C D (sketch/plan 1) will bring it to the correct angle.

The sails were of thick Japanese rice paper, brown, water colour washed and dried around a bulb to retain curvature. Main sail was later laced on to the lateen yard and the little tiller fixed. Within about 12 hours I had my Miahovna ready and inserted! The deck load is supposed to be a tarpaulin covered one - so, a piece of balsa, suitably carved, painted and laced with thread for a "tied down" effect completed her.

The hull was painted as in the book - a light chocolate brown with red stripe around and white fairing. This red stripe was actually a thin strip of red paper stuck in its place.

The completed Mahovna looks most unusual and impressive with the big red Turkish flag. In my sketch/plans below,one will find all that is really necessary to make a model of an unusual type of vessel. Happy sailings with a "MAHOVNA" for a change!





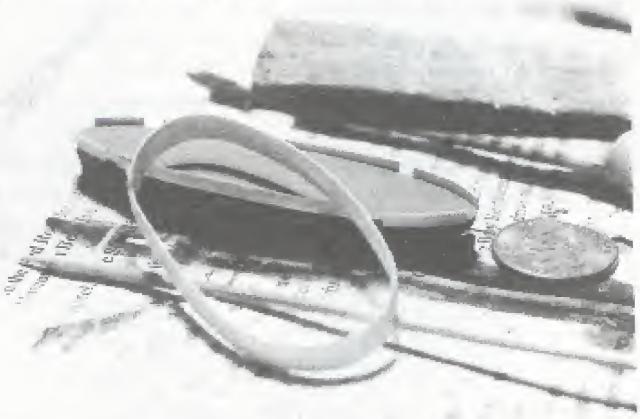
The Side-Wheel Ferry TRILLIUM

by Joe Barr

TRILLIUM is a double-ended, side-wheel steam ferry that runs from downtown Toronto, Ontario to Island Park on Lake Ontario. She was built in 1910 and served on this run for 47 years until she was laid up in a lagoon on Ward's Island offshore from Toronto, Ontario. She languished there until 1973. Vandals stripped her of anything of value, particularly her brass work, but she remained seaworthy and basically sound. In the early 1970s, there was a move to save her. She was rebuilt in 1973-1974 and put back in service. This veteran side-wheeler is still sailing. As a ship-in-bottle, she poses some interesting challenges.

Side-wheelers are wide vessels and at first glance they don't fit the classic mold for ships-in-bottles. The hull is relatively narrow, but the deck is wide since it hangs over the hull to give ample space amidships for the paddle wheels. I had to make a decision on how to handle the width of the decks. I would either have to split the decks lengthwise to fit them through the neck of the bottle or find a bottle with an extra wide neck. Well, I searched far and wide for bottles that had extra wide necks and finally ended up in the supermarket looking at juice and iced tea bottles. There are plenty of brands whose necks have diameters of 4 cm/1 1/8". These bottles served my purpose nicely. (By the way, Arizona Iced Tea has wide necked bottles with the name "Arizona" embossed on the glass, so the bottle is begging to have a ship named ARIZONA put into it!)

Once the bottle was found, I started designing the model. A friend had lent me blueprints that were drawn at the time of reconstruction. They were much too large to use as is, but they helped me with many of the details and I reduced the top view with a copier. The side view was too dark to get good copies from, but I found a side-view line drawing of the of the vessel in the Fr. Dowling Great Lakes Marine Historical Collection at the University of Detroit/Mercy. I shrank that drawing on the xerox machine to the scale that I needed. That side view was very useful since the top view on the blue prints primarily just gave me the oval shape of the deck.



View of the hull done and the oval of the first deck cabins ready to be glued on. A US 25 cent piece is included for scale.

This model is built with a combination of acid-free paper, wood and wire. Some thought had to be given to the construction material for the second and third decks: I ended up using thick watercolor paper for these decks. The third deck is only supported by the smokestack and by the poles running around the perimeter of the deck. I took a chance that the paper wouldn't warp and it didn't. The second deck is open so you can look right through the vessel between the second and third decks.

The hull was carved from a block of pine and paper rudders were attached at both ends. The main deck was cut out of thick watercolor paper and glued on with white glue. The windows are painted paper, cut to size and glued on. The railing on the first deck is made with thin acid-

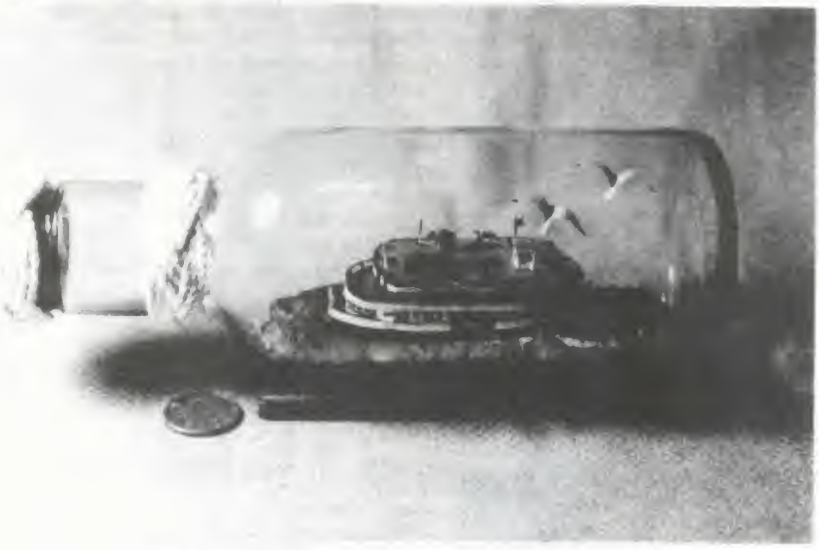
free sketching paper which is painted, cut to size and glued on around the main deck except for the areas where gangways would be added later. The sketching paper is thinner than the watercolor paper used elsewhere on this model. The paddlebox decorations are painted on free hand and the name TRILLIUM is a combination of small strips of paper glued on for the vertical lines of each letter while the other lines are painted on free hand. The strips of paper give the crisp squared off ends that's expected of lettering. I found that it was extremely difficult to obtain that result solely with brushstrokes. The paddlewheels are made of copper wire with the wire spokes glued on with crazy glue to a single circle of copper wire. Since the model is built to be steaming in the water, I only built the outer circle of the paddle wheels so that they can be seen, but they are not complete three-dimensional paddle-wheels. The main deck cabins are made of a long strip of thick water color paper. The oval shape of the main deck cabins almost formed itself when the strip of paper was fit into the space created by the deck railing. I glued blocks of wood on to the main deck to serve as supports for the next deck. So the base of the vessel was completed as one unit -- hull, first deck and cabins.

The oval second deck was cut out of heavy watercolor paper. A thin strip of sketching paper was cut and glued around the entire oval deck. This was to (1) help hide the space that would be evident when the second deck was glued onto the first deck, and (2) provide a little support to the wire "poles" that make up the railing and would hold up the third deck. The deck railings are made from pieces of wire for the supporting poles, small strips of a fabric called tulle to simulate wire mesh, and thread used for the top of the railing. The wire was cut to length and glued in place. To get these pieces of wire the same length, I put a number of pieces of wire on the sticky side of masking tape, lining them up so that they are parallel and flush with the edge of the tape. When I have enough of them on the tape, I put another piece of tape over the wire pieces to ensure that they are held in place and then I cut them with a scissors so that they are all the same length. I glued each wire piece to the paper deck. To do this, I placed a bead of crazy glue onto a plastic cap and then I used a piece of wire to lift off just a small bit of the crazy glue. I put the bit of glue on the paper deck and with a tweezers I placed each piece of wire on the glue and held it for a second or so until it set. It only takes a small bit of glue; too much glue makes for a weaker bond. To simulate the wire mesh on the railing, I glued strips of tulle to the wire. Then I finished off the railing by gluing button thread along the top. The third deck was cut out of the watercolor paper and the same thin strip of paper was glued around the entire deck. A small bit of glue was touched to the top of each pole and the deck was set in place. To my amazement, the glue held and I didn't have to fiddle with any adjustments. A simpler railing was added to the third deck in a similar manner to the other railing except that there is no wire mesh

Here's a view of the four pieces of TRILLLIUM ready to go into the bottle, one piece at a time.

on the third deck railing. The lifeboats were carved from small bass wood dowels and glued on. Two sets of running lights had to be added since TRILLIUM is a double-ended ferry. The running lights are made of paper folded in an "L" shape and the actual lights (green for starboard, red for port) are made by cutting glass beads with my wire snips and choosing the best pieces to use. I glue the glass to the paper with crazy glue. Then I sanded a wooden dowel to size for the smoke stack. I glued pieces of thread on to simulate the joints of the stack and the lip at the top of the stack. I drilled a small hole into the bottom of the stack and through the top of the deck. I glued a short piece of wire into the bottom of the stack and inserted it into the hole in the deck and put a very small amount of glue there to hold the stack in place. This completed the second part of the model: second and third decks.

Finally, the two pilot houses were made of wood with paper glued on so that no wood grain shows. Again, the windows are glued-on paper. The spars are pieces of wire glued to the back of each pilot house. The model was composed of four separate pieces that were put through the neck of the bottle and then glued in place. This model is unlike any other ship model that I've built so I learned a lot. I certainly was grateful to Steve Moseley of Cincinnati, Ohio for finding a color postcard of TRILLIUM on a recent trip to Toronto and sending it to me. I met Steve at the Detroit SIBAA Convention and told him that I only had black and white photos of TRILLIUM and I wasn't sure what colors to paint her. Well, the postcard showed that the black and white photos were sufficient. I finished off the model with my usual two seagulls flying over the vessel, turk's head knots on the neck of the bottle and the opening sealed with a cork and sealing wax. I certainly express thanks to my fellow SIBAA members who gave me advice and encouragement on this model.



Here's the completed model. A US Quarter is included for scale.

Who decided "Hotpoint" would be a good name for a company that sells refrigerators?

. How do you know when it's time to tune your bagpipes?

CALENDARS

by F. J. Skurka.

The folks at the National Maritime Historical Society, P.O.Box 68 Peekskill, New York. 10566, are offering an "Art of the Sea" Calendar for 2001. Shown are scenes of the maritime past, painted by twelve of America's best known artists. Royalties from sales benefit the Society, which promotes the appreciation and presentation of our maritime history and heritage, through education, publication and seaman ship. The calendar is 11"x14" wall hanging and in full color. To order send $14.95 to the above address or phone 1-800-221-6647 for credit card orders.

The project Liberty Ship Group which operates the World War II Liberty ship " SS John W. Brown" produces a yearly calendar and the new one features photo's and descriptions of all the various types of Government contracted merchant ships which served in World War II. This includes Liberty Ships, Victory Ships, Tankers, Freighters of all types with post World War I ships like Hog Islanders which saw extensive service in World War II and Transports. The price is $17.00 for one and $15.00 for two or more, for the calendar which runs from July 2001 and ends in December 2002. Funds raised will be spent on the construction of a new pier which will be the permanent home of the Brown. Make checks payable to: Project Liberty Ship, and mail to: Project Liberty Ship Calendar, P.O.Box 25846, Highland townstation, Baltimore, Md. 21224. These calendars furnish useful information for modelers.

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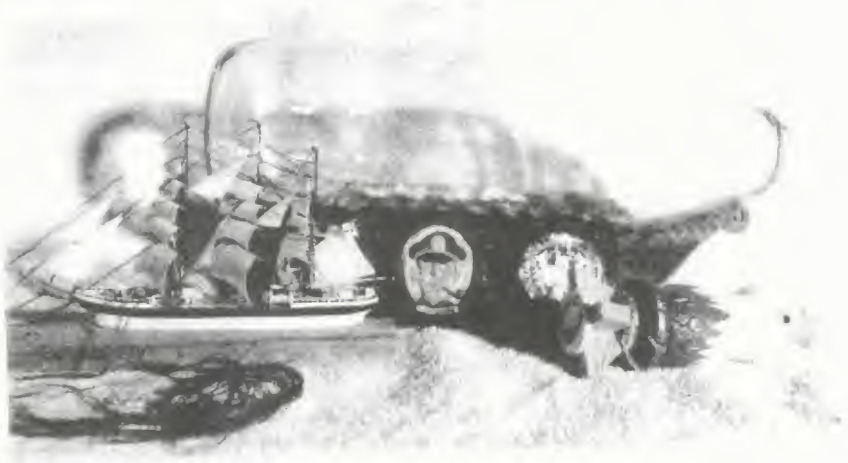
The ship in this article was built in 1888 by R. Duncan & Company Port Glascow. Scotland. Her gross tonage 1571-length 245.4 breath-38.8-depth of 22.5. She was Entered in Lloyds Register as the Pass of Balmaha. Now under American colors the Pass of Balmaha was detained by a ship of the British blockade and ordered back to the search port of Kirkwall in the Orkneys.

For reasons unknown the officer of the prize crew ordered the stars and stripes hauled down and the union jack ran up. The next day she was captured by a German U-Boat and taken to Cuxhaven. These last events took place in late 1916 during World War I.

She was altered from stem to stern ******

*** and became a heavily armed sea raider. Renamed SEEADLER, she upped anchor on a dark night in November of 1916 and eased out of the Weser River into the North Sea, then headed south, her mission, to run the British blockade and wreak havoc on commerce shipping. She carried out her mission well, sinking 14 ships before becoming stranded on Mopelia Island in Aug. 1917.



Seeadler

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Gil Charbonneau is known by his peers and collectors for the quality of his more than 80 ships in bottles. *The National Geographic World, Yankee Magazine, Down East, Colonial Homes, Traditional Homes, Seaways' Ships In Scale, Off Shore, Sailing, The Bottle Shipwright,* and *The New York Times* have all featured his work. His art has been part of the Discovery Channel's *"Tales of Wood & Water"*, *"The American Trail"*, The P.B.S. hit *"Reading Rainbow"* with Laver Burton, the C. B. C. program *"Land & Sea"* and most recently the popular C.B.S. *"Travels With Harry"* with Harry Smith and *"Sunday Morning"* with Charles Osgood .

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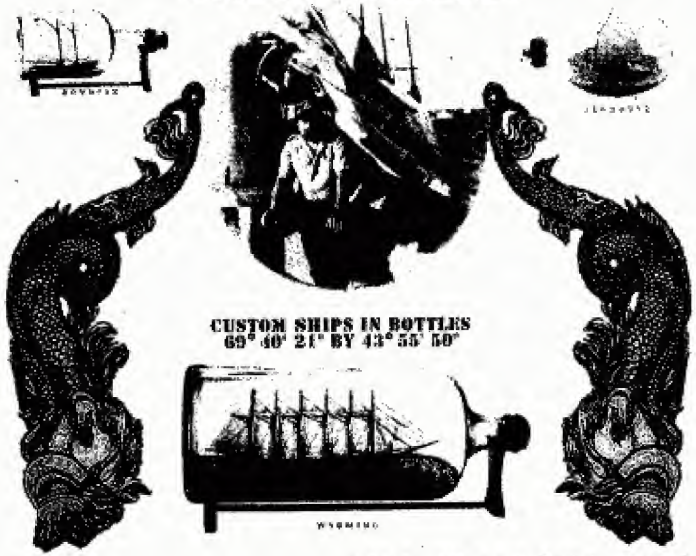

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While our title indicates that we are an American organization, we have members as far afield as New Zealand, Australia, India, Japan, many European countries, as well as throughout the U.S. and Canada.

Our Journal, **THE BOTTLE SHIPWRIGHT**, is published quarterly and introduces ideas of ship-bottling submitted by our diverse and talented membership. The Journal also contains news of our bi-annual conferences in various parts of the country, competitions and exhibits, articles about bottling ships, photos of member's works, modeling plans and other material related to the art. As a result of the Association many members correspond with one another throughout the world and many new and close friendships have been formed.

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Ships of yore live on in miniature

Continued from back cover.

in place in the bottle. Forget pulls the pair of threads and-voila! Masts are raised and the ship is under sail.

After cleaning up little bits of debris inside the bottle, he colore the sea with Prussian blue paint and touches the tops of the waves with white.

To finish, he corks the bottle, applies sealing wax to the cork, and imprints his special seal before the wax hardens. The seal is a wee anchor design within a beaded circle.

Finally, he places the traditional Turkish headknot around the neck of the bottle. The headknot is an art in itself: 60 inches of string woven into a special tight braid.

Priceless craft.

Forget has made about 25 bottle ships since his first one in 1982, made while recuperating from a swimming accident in which his neck was broken.

His wife, Barbara, says proudly," They are museum quality." She has helped a bit-it was she who suggested hairspray for the billowing sails, and who thought of looking among her antique buttons for something to use as a seal. And with her appreciation of his skills: "he has patience like I've never seen before, and steadiness." Forget doesn't sell any of his ships. "They take so many hours to make, I wouldn't know how to put a value on them."

Gifts for friends.

Instead , he makes them as gifts for friends and relatives, anniversaries, birthdays, Christmas gifts and special occasions. He also makes and gives away hundreds of minature lobster traps, each with a tiny red lobster inside. He makes little red sleds for his friends to hang on their Christmas trees.

He makes coin pendants, too, cutting away the metal background to bring out the bas-relief. For his wife he cut a silver Portuguese coin bearing a Spanish galleon under full sail.

It seems accidents have helped direct his life.Forget began making ship models 20 years ago, when he was in leg casts after a toboggan crash. He made a lobster dory with oars and traps, a model of the Cutty Sark, the Constitution ans a Viking ship. Because the models gathered dust, the idea of ships in bottles appealed to him. Forget, now approaching 60, is retired, " but he hasn't gone fishing or played golf yet," his wife says. In fact, "he's never still".

Sources of information.

Forget belonged to the Nautical Research Guild through the 1970's and studied the guild's magazines for model builders. His bible has been "Ships in-Bottles." by Commander Donald Hubbard USN (Ret), published in 1971 by McGraw Hill, a step by step guide. Forget says he has added his own skills and his own way of working. It takes steadiness and patients, as his wife said. He says "I do it when I feel right. When I don't , I stop." How long does it take? "I don't count the hours- you don't count when you're doing something you like." But his wife says the hours are astronomical.

The Forgets are looking forward to going to Boston this summer when the Tall Ships will be in Boston Harbor July 11-16. They wouldn't want to miss that magnificent sight, in full size.

CHECK YOUR OIL

There are a lot of folks who can't understand how we came to have an oil shortage here in the USA. Well, there's a very simple answer. Nobody bothered to check the oil. We just didn't know we were getting low.

The reason for this is purely geographical. Most all the oil is in Oklahoma, Texas, Louisiana, Alaska, Wyoming, etc. And all the dipsticks are in Washington, D.C.

Capturing the romance of the high seas in a bottle

A retired carpenter sets old vessels sailing in the imagination

By FRANCES CHASTAIN

Conrad Forget is not an old salt. He's a retired Chicopee carpenter who wishes he could have gone to sea 100 years ago on the old sailing vessels of the time.

So he puts his daydreams into bottles: well-crafted schooners on roiling seas, made to perfect scale, in pinch bottles, square-sided bottles and nips.

A nip will hold a ship about an inch long; a fifth, a 3-inch ship.

Forget shows a 3 ¾-inch coastal schooner under full sail, plowing through heavy seas guided by a little lighthouse on a stony coast. Tiny sequins around the top simulate the flashing beacon.

This one is in a square-sided bottle. Usually, he prefers pinch bottles because they rest nicely on one side and magnify the ship inside.

Tiny tools

The first step, Forget says, is to empty the bottle. All that Haig & Haig! This is the only part of the process for which he needs the help of other people.

The second step is making the sea bed inside the bottle, with glazing compound. This has to dry for a month. When it's about halfway set, Forget reaches in with a tiny tool and sculpts the waves and a small depression in which the ship will rest.

A dentist friend gave Forget many of his tiny tools, commenting that with Forget's dexterity he should have been a dentist too.

Forget uses no kits to create his nautical wonders, just paper patterns. He cuts and shapes hulls from small blocks of mahogany left over from his many household building projects.

Next, he carves the masts and spars from round toothpicks. All necessary holes are drilled with a tiny electric drill that has bits as small as a hair.

The decks are carefully laid with little strips of planking, and cabin roofs set in place. Black threads are rigged to the complex specifications of the real thing.

Forget makes sails of cotton bond paper soaked in coffee to give it the authentic look of old-fashioned canvas. He sketches reefing cords and textural lines on them to resemble fabric. When in place, he shapes the sails to billow out and applies hair spray.

Into the bottle

When a little ship is complete, painted and decorated with model airplane paint and miniature life-saving boats in place, it is still outside the bottle.

The big question is: How do those ships get into the bottles?

Some people think the craftsman builds the whole ship inside the bottle with long tweezers. Others think the bottle is blown around the ship. Still others would bet that the bottom is put on the bottle after the ship is inside.

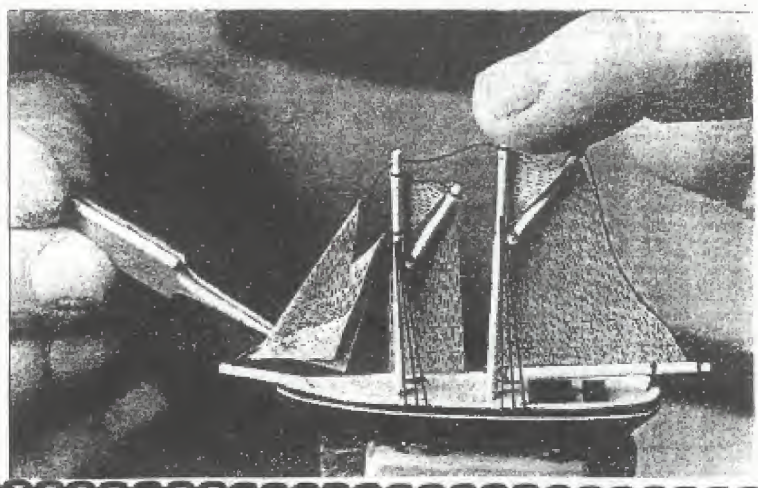
None are correct.

The ship is complete before it is passed through the neck of the bottle. The secret is that it is made with masts and sails that can be folded toward the stern by pulling threads.

At the moment of truth, glue is applied to the ship's bottom and it is passed through the neck and set

Staff photos by John Soltmann

Conrad Forget of Chicopee, above, reveals his secret of getting ships into bottles. Using tweezers and threads, right, he collapses the masts and sails of the tiny structures, making in possible for them to squeeze through a bottleneck.



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